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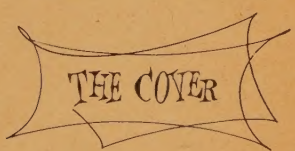

Nancy Johnson, from the San Francisco Ballet Company's 'Emperor Norton'. Painted from life by Russell Hartley.

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an informal interview with:

LEON DANIELIAN

Ths is the 17th in a series of interviews with famous personalities from the world of dance. Mr. Danielian was interviewed at the Civic Auditorium, December 8, in San Jose, California, where he was starring in the San Francisco Ballet's full length "Nutcracker" ballet.

(PART TWO OF TWO PARTS)

Q. Mr. Danielian, if you had to choose a profession other than dancing, do you know what your choice would be?

A. I think it would be something in the theatre. Perhaps in costume, and set designing. I like the theatre; I like the gamble that's in it, the challenge you have. You must always be contemporary. You must keep up with the times.

Q. Do you have any hobbies?

A. Being on the road really doesn't give you much time for hobbies. I do save stamps, though. When I return to New York I choreograph, and in between choreographing, I teach. Actually choreography might have been my hobby, but it is turning into my vocation.

Q. Any superstitions?

A. Oh, I'm loaded with them. You name them and I've got them. I don't know where to start: thirteen, turn around three times and spit, don't go back to your dressing room, don't go under the ladder.

Q. Any secret ambitions?

A. No. Why should there be a secret ambition? If you had a secret ambition I should think you ought to see a psychiatrist. Just what would a secret ambition be?

Q. I thought perhaps you might have a secret desire to do a certain thing that you hadn't as yet announced to the world at large. But then, you are doing what you want to do, aren't you?

A. Yes, and that's the one pleasure about being a dancer. We perhaps don't make a lot of money, but we do enjoy our work. On the other hand when I see my former colleagues from my old school days, I often ask them what they're doing after all these years. Many times they answer that they're working at jobs they really dislike in order to make a living. I, at least, wanted to be a dancer, and I am a dancer. I could stop tomorrow and be able to say that I've fulfilled my desires and my ambitions. I wanted to dance "Blue Bird" and "Sylphide" and I have; I wanted to go to Paris, and I have; and I want to dance in South America and I will. You see, I've done what I've wanted — I don't know how many people can say that.

Q. Careerwise, what is your ultimate goal?

A. I would like to dance all over the world. This past Oriental tour made me realize that you just can't stay in one community. I know that wherever we went people knew of Baranova, Fonteyn; they knew of our great American dancers. You have to go there; you can't confine yourself just to the U. S. You've got to go out. It's the same as in the film industry, the great Italian stars come over here, ours go over there. The same thing with the opera stars. They travel the world over.

Q. I hope this question doesn't catch you off guard, but would you relate your most unusual on stage experience for our readers?

A. Yes, you have caught me off guard. However, this has happened to me twice on premiere night: I'd just finished doing a new ballet that I'd never done before and was so relieved that it was over that I completely forgot I still had another ballet to do. I was half way out the door, makeup off and all, when I heard someone yell, "Leon! Where are you going? You've still got 'Le Beau Danube' to do!" Whereupon I had to dash madly back to my dressing room while they held the curtain to allow me time to get ready.

Q. Do you have any set ideas as to what age a male dancer ought to retire from professional dancing?

A. Well, I've always felt that a lot of it is a gift of God. If you're a slim, compact sort of person and you haven't a tendency to get fat, or if you're not too big, I think you can continue on — provided, of course, that you direct your repertoire the right way. The most difficult problem is when you're a classic

dancer. Although I do a lot of classic roles, if I were to be objective about myself I'd say that I am a demi-character dancer. I would say a person could continue if he takes care of himself.

Q. Do you have anything you'd like to say directly to parents which might help them in selecting the proper dance teacher or school for their boy or girl?

A. Yes, I do. I think that the one pet peeve I have is that there are too many teachers who don't have enough experienc, or the proper training. I do know that when a child is sent to a doctor, the mother investigates the doctor first. She asks her neighbors, her friends, and generally gets a recommendation. She doesn't just look up anyone in the phone book. A child's body, its bones are so delicate. Too often children are thrown into the hands of these wild teachers who often just throw their legs up any old way, put the arms this way, and bend the knees that way, and in general put them into all the wrong positions. A child's bones and ligaments are too tender for this sort of treatment. A parent should investigate before taking her child to any dance teacher. We don't have an established program, or school to teach teachers how to teach, unfortunately. I think the time will come, though, when we will have.

Q. At what age do you think it best to start a boy or girl in ballet?

A. Personally, I believe I started too young, although I was in New York and had a very excellent teacher. I think that eight is a good age.

Q. For either a boy or a girl?

A. For either.

Q. Have you any special "don'ts" for a child's mother regarding dance training?

A. I don't think that a mother should be that involved. I think that the child should be left in the teacher's hands. I think that the 'dont's' are: Don't tell the teacher that you want your child on toe; don't tell the teacher that you want your child to learn a little number; don't tell the teacher that your child is not improving, that she doesn't do any tricky steps.

Q. Would you say that the parent who sarts her child in a dance school with a career in mind can reasonably expect a fulfillment of her expectations, provided that talent and training are adequate?

A. A child usually starts so young in dancing that I don't think there should be a career in mind at that age. I think a child should just train as a physical pleasure, as an exercise. Then, after the child has devoted a few years to dance training, say when he or she has reached twelve or thirteen, it should be up to them as to whether they want to continue dancing. A parent should take this into consideration: physically, children change so as soon as they mature. A girl who is perfectly charming at eleven may grow up to be a stringbean, flat-chested, hipless, or she may have too much hips. A boy, for instance, may turn out to be tall and scrawny and have two elbows and two knees. You just can't tell how a child is going to develop physically when they are so young. I think a child should be sent to dancing school to be trained correctly and to enjoy dancing — not particularly with a career in mind.

Q. Getting back to your own beginning as a dancer: Did your parents start your dancing with a career in mind?

A. No, I don't think they did. We danced in school to enjoy ourselves and as a sort of social activity.

Q. Do you recall when you first decided you'd like to dance professionally?

A. When I auditioned for Mordkin, I believe. I was about thirteen. However, I didn't have much of an alternative. He was such a dictatorial man and he just called us to rehearsal and we started rehearsing things. After a few years went by a company was formed and I was in it. After all, we were children and you don't talk back to your teacher. After class he would say that we were to stay and rehearse something and before we knew it we were rehearsing bits and pieces of corps de ballet work in "Giselle," "La Fille Mal Gardee" and "Voices of Spring". Finally a job came along. I was still in high school so I had to take along all my books to study while on this short tour. Afterward I returned and finished school and then we had another short tour, and a season in New York. It was all very exciting. Professional life just worked into my life, you might say.

Q. What are some of the professional opportunities that lie ahead for a technically good dancer?

A. There are the regular ballet companies one might get into, and then there is some very good work being done on Broadway. On the West Coast, I think the San Francisco Ballet Company will be next to jump into the major spot. It used to be that you would have classes of eight or nine people; now we go to class and there are thirty or forty students. When

you think that there are only three companies on the East Coast and only one on the West Coast, it makes you realize that to get into a company is quite a job.

Q. Do you think that the youngsters in training today will have less chance of realizing their dance goals in the future?

A. Not less chance in dancing. I think that television alone has done a great deal for the dancer. Until TV, a dancer was never able to commercialize his talents, like that of a singer or an actor. However, television being visual has opened a whole new horizon for the dancer and choreographer. With films, TV, Broadway and the concert stage using dancers, there is employment, but I don't know if it is the type of employment they will want or not. In my own case, I know that I would like to do a Broadway show, but I always want to be a ballet dancer, not a musical comedy star.

Q. What is the outlook for the child who is given dance training solely for physical and cultural purposes?

A. A child who is trained well doesn't necessarily have to end up being merely a dancer. There are many outlets such as teaching and choreography; it also introduces them to music. I think it's a pleasure to study dancing if for no other reason than to be able to attend a ballet and really know and understand what you are seeing. Let's face it: the average audience doesn't know one step from another, but if you do something virtuosic—like turning around sixty-four times in one direction, then do the whole thing all over on the other side — they scream and holler. But they still don't know what they are applauding.

Q. What are your immediate future plans?

A. Right after this, I go to New York to rehearse my second ballet with the company because we've changed the costumes. Then I start work on a new ballet which I haven't found the score for as yet.

RUTH ST. DENIS
stars in TV program

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On November 15 at the Philharmonic Auditorium in downtown Los Angeles, Ruth St. Denis starred in Irwin Parnes' "Dances of Faith". The high point of the evening came when Miss Ruth was presented with a beautiful scroll from the Los Angeles County Board of Supervisors in recognition of a lifetime of devoted and successful service to the dance and theatre arts.

On November 16, Ruth St. Denis starred on a thirty-minute TV program produced by Paul Leonard, founder of the Classic Free Dance, and pioner for "film sense in the dance." Miss Ruth has called Mr. Leonard's work "something really new under the sun" and "new dimensions in the dance."

The TV program, sponsored by the Federated Churches of Greater Los Angeles, was entitled "Thanksgiving for Freedam."

MERCILESS

by

Lyn Dellis

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KELLY, ALSONSO, YOUSKEVITCH AND THE LATE DORIS HUMPHREY NAMED FOR DANCE MAGAZINE'S ANNUAL ANNUAL AWARDS

Movie, TV and stage star **Gene Kelly**; America's best known duo of classical ballet, **Alicia Alonso** and **Igor Youskevitch**; and one of the great figures of American modern dance, the late **Doris Humphrey**, are winners of Dance Magazine's 1958 awards. Presentations will be made on behalf of the publication by **Vera Zorina** at a reception for 250 notables of the entertainment world, February 13, at the New York Athletic Club. Herself a luminary of ballet, Miss Zorina has lately been starring in another art form. She has made many guest appearances with symphonies and has made distinguished recordings, as narrator of dramatic works set to music.

Robert Saudek, producer of NBC-TV's "Omnibus," will discuss the topic of the public's increase of interest in TV fare of a more worthwhile nature including, of course, the art of dance. The award to Gene Kelly marks the third time "Omnibus" has been honored by Dance Magazine. A 1954 award went to the program itself. A 1956 award went to Agnes de Mille for a dance program she created for the series.

Mr. Kelly, who is flying here from Hollywood for the occasion, is being cited specifically for the December 21 "Omnibus" edition which was titled, "Dancing Is a Man"s Game." On that show, which featured male dancers as well as prominent athletes, he stressed the similarities of the movements in dancing and sports. Dance Magazine's citation to him reads: "To Gene Kelley, whose universal appeal on film, stage and TV has made a public of many millions aware that dancing can be a man's game."

Miss Alonso and Mr. Youskevitch will also be flying here from Southern California, where they have just completed an engagement as guest stars with the Ballet Russe de Monte Carlo.

The citation to Miss Alonso reads: "To Alicia Alonso, for illuminating the purity of classic dance with her radiant warmth — a dazzling combination which recently brought surprises and delight to still other audiences —in Russia." Though Miss Alonso is Cuba's First Lady of the Arts, Americans may properly share pride in her achievements, for her training was in the U.S.A. and most of her performing career has been with American companies. Early in 1958 the ballerina danced to tremendous acclaim in Leningrad, Moscow, Kiev and Riga.

Mr. Youskevitch's award states: "To Igor Youskevitch, for his unique balance of dignity, humility and caring—all of which have added a special twentieth century dimension to the term 'Premier Danseur Noble'." It is interesting to note that the beginnings of Mr. Youskevitch's own career corroborate. Mr. Kelly's observations on the relationship between sports and dance. Before taking up dance, Mr. Youskevitch was a champion athlete in the famous Sokol organization in Yugoslavia. A few years ago he made a special hit in a film of Gene Kelly's, "Invitation To The Dance."

The citation to Miss Humphrey is: "To Doris Humphrey, for offering to the American dance her priceless personal gifts of daring, intellect, faith and literacy." Miss Humphrey died in New York last December 29 at the age of 63. Her long career as dancer, choreographer, teacher and mentor to young artists was abundantly productive and influential. Posts she held at the time of her passing were Artistic Director of the Jose Limon Co., of The Merry-Go-Rounders, and Director of the Dance Department of the 92nd Street YM & YWHA. She had just completed a book on choreography, "The Art of Making Dances," which will be published by Rinehart in June. During the Award Reception, John Martin, dance critic of the New York Times, will speak about Miss Humphrey's contribution to the dance theatre and to dance education.

Dance Magazine's Awards are abstract sculptures in silver, designed by Rudolf De Harak.

BIOGRAPHICAL BRIEF . . .

Russell Hartley

PART II

On the cover of our August-September issue we featured a painting of Alexandra Danilova by the well known San Francisco artist, Russell Hartley. And in the same issue we ran a Biographical Brief which as we were soon to learn brought Mr. Hartley to the ripe age of twenty-four, which was fine as far as it went. The trouble is, as Mr. Hartley wrote us:

"As much as I should like to claim that delightful age of twenty-four, in all fairness I simply cannot allow this wonderful myth to continue. Here, then, is Part Two of my autobiography:

Since 1950:

Designed numerous ballets for S.F. Ballet, among them: American Scence, Lew Christensen; Beauty and The Shepherd, Lew Christensen; Les Sylphides, revised, John Taras; Serenade, George Balanchine; Swan Lake,

(page 22)

My Two Challenges

Editors Note: The following article was written by talented Mary Burke and is reprinted by permission of REFLECTIONS (published by the Department of English at the College of Holy Names in Oakland, California. Mary is a serious student of Ballet and until starting college took three classes a week from Olga Ziceva in San Mateo, California. Because of her commuting problem she takes only one class a week. Any student, Ballet or otherwise, might well benefit by reading this well written, well thought out article.

* * *

By MARY BURKE

The bleachers were hard, and my back muscles complained loudly that they were being abused; but I was having a marvelous time! It was the first day of freshman orientation, and the longer I listened the more excited I became. Seated on both sides, above and below me, were the other members of my class — over one hundred fifty of them brought to their seats that morning by varied, often winding paths. Wherever we came from, and for whatever reasons, we were beginning together a frightening yet thrilling adventure — a college career!

Uncertain as to exactly what we had undertaken, we listened eagerly to the faculty into whose hands we were placing our untrained, ill-trained, or partly trained minds. As each professor explained his or her concept of scholarship to us, I suddenly became aware for the first time of what had brought **me** to my seat on those bleachers: I wanted answers to hundreds of questions in my mind; I wanted to discover as much as possible of the truth about my often chaotic world. So here I was squirming on a hard bench, while learned men and women were taking the time to dare me to stretch and strain my mental muscles, inviting me to transform them from soft, flabby tissue into hard and solid, yet delicately precise, instruments able to wrestle with the problems I wanted to wrest answers from.

As a student of ballet, I understand the necessity of physical discipline. How many times I have pulled, stretched, and strained until my muscles screamed out in pain, and then forced myself to stretch a little more. Today, after four years of such training, I am still a long way from the technical perfection I am seeking, and I know that only continual practice will finally enable me to call myself a dancer.

During one of my very first hours on those unyielding backless seats, I was suddenly struck by the surprising similarity between my life as a student of the dance

and what was promising to be my life as a college student. Both dancer and scholar must discipline mind and body severely to perfect technique; it is not to be thought, however, that control of the physical and mental muscles alone is sufficient for either. How often my dancing teacher has explained and re-explained how necessary it is for the dancer to love her art, to pour her whole person, mind and heart and body, into her dancing. Must not the scholar have as great a love for the truth she is seeking? Surely the mere acquisition of the discipline (technique) of thinking cannot bring her to her goal. Both dancer and scholar must realize that theirs is an endless search. A dancer, for example, can never hope perfectly to communicate her feelings to the audience. The great Pavlova had faults. Neither can the scholar hope to attain complete knowledge of the truth. Fascinated by the analogy I had discovered, I continued to draw upon my knowledge of the demanding art of ballet to enable me better to understand the new life being described to me. I began, for example, to compare the basic training undergone by dancer and scholar.

Preceding the joyful day the young ballet student purchases the long-desired toe shoes are many tiring hours at the **barre** doing dull exercises which will develop the necesary strength and control of the stubborn muscles of her body. Even after she has reached the status of prima ballerina, the dancer must spend hours before each performance warming up with exercises; then, when she steps away from the **barre,** her muscles will remember to follow the basic principles she has so carefully practiced. Unconsciously she holds her back erect, her head gracefully lifted; when she rises to her toes, her knees are straight, her abdomen firm. But only when she no longer has need to think of her technique can the dancer begin to work for the expression which is crucial to her art. At this point, and at this point only, she is beginning to dance! It must be in the same spirit and in a like manner that the beginning scholar spends many hours studying logic.

Those professors who spoke to us that first exciting (if uncomfortable) day impressed us with the fact that in college we must learn to think for ourselves. We must prepare ourselves to support every statement with evidence, to connect logically the many facts stored in our minds with the new ones we would be discovering. As I sat in the gymnasium (the only room, by the way, large enough to hold our class) I began to sense, however vaguely, what a joy it must be to have mastered this ability to think correctly. The faculty's logical presentation of their ideas began to make me strongly suspect that basic exercises in logical thinking would be as important to me as a college student as my **barre** exercises are to me as a student of ballet.

Often during rehearsals, my ballet teacher tells a student, "You are doing the steps correctly; now dance them!" Movement, no matter how controlled and graceful, cannot be called dancing until it expresses the dancer's inner self; movement must be given meaning. To conquer one step a dancer will work until large, painful blisters are raised on her toes and every muscle in her body aches. Love of her art compells her to continue working in spite of in-

tense physical pain, but when a step is finally conquered there will be, in spite of blisters and sore muscles, lightness and joy in her movement; now she can control her body in order to convey her feelings to others. Without this love no step will be learned properly, nor can the fullness of her emotions be communicated to her audience.

The vocal and facial expressions of the faculty as they spoke of their special fields were strangely familiar to me; I suddenly realized it was because they were so similar to those of my dancing teacher when she speaks of the dance. All at once I knew that love must also be an essential motive for the scholar. Must she not, like the dancer, submit her mind and body to severe discipline? As a college student's required hours of classwork and outside study were described, I began to understand that without a love of truth comparable to the dancer's love of beauty, the scholar would probably never begin and certainly could not persevere in her search. I then seemed to understand for the first time that before I could hope to share my knowledge of the truth with others, I must first love it and serve it generously myself. I shall not be able to give in scholarship what I do not have, any more than I can do this in dancing.

As I continued mentally to compare dancer and scholar, my excitement mounted, for the list of qualities they have in common seemed to stretch out endlessly. I was particularly struck by the humility necessary for both. Criticism is the dancer's staple; she thrives on it. She understands that she is not and cannot ever be perfect; therefore, she seeks and accepts the penetrating but disinterested criticism of her ballet master or mistress. I have often felt un-

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happy after going through a class with little or no criticism, for I know only too well that without correction I cannot progress.

The humility of the scholars addressing us was evident. They did not deny their God-given talents, for this would have been false humility; they admitted very simply the limitations of the human mind and their own personal limitations. Many of my classmates were obviously startled when one of the professors told us she would thank us for correcting her if and when she proved to be wrong. Here was something I could understand and admire. I resolved to try to accept all criticism I would receive in college in a spirit of gratitude. That it is often difficult to swallow my pride, I know from my experiences in ballet class; but I also know this is the only way to improve.

After three exhausting days of orientation, we plunged not into a much-longed-for bed for a good sleep but headlong into our first semester as college women. I found myself studying harder than ever before and, much to my surprise, loving it! College is new and strange, challenging and exciting; it involves much hard work and discipline. These are the same words I have used to describe the ballet. In the one, the muscles of my body have been dared to do the seemingly impossible; in the other, when the muscles of my mind have been stretched to their apparent limit, they are dared to go one step farther. I love both the challenges I have accepted. With God's grace and the skilled guidance of my teachers, I hope some day to hear my ballet mistress say, "Now you are a **dancer!**" and my college professor say, "Now you are a **scholar!**"

Mary Burke

From "Our Contributors," pp. 37-8 of the same issue of **Reflections:**

Top scholar in her large class, resilient Mary Burke brings a freshman's exuberance, as well as an unusual sense of discipline to her **Reflections** debut. A graduate of Mercy High School in Burlingame, where she was active in speech, drama, and journalism, Mary is an avid Girl Scout, a student of ballet, and neophyte staff member of both the **Mirror** and **Reflections.**

Just finished a fantastically successful engagement in Athens with the King and Queen of Greece attending. Quote from the Greek paper reads: "The San Francisco Ballet Gives Exceptional Performance in the Presence of the Greek Royal Couple." The company was given a second century B.C. Greek coin framed in gold from the director of the opera, Lyriki Skini. We cancelled planes to stay one more day for a command performance. The demand for tickets was extraordinary. The extra performance was sold out before it was announced.

— Leon Kalimos.

Left to right: Maurine Simoneau, Gerrie Boucher, Paula Tracy, Tilly Abbe, Sue Loyd; background: Eugenia Van Horn, Suki Schorer.

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the DANCE in NEW YORK

Edited by
W. H. STEPHAN

NEW YORK CITY BALLET
10th Anniversary Celebration
Winter Season, 1958-59

Continuing its Tenth Anniversary celebration, the New York City Ballet closed a ten-week season the end of January, which was marked by many happy events — the new works which were added to the repertory, the emergence of individual artists, and the all-time perfection of the corps de ballet.

First the novelties of the season. **The Seven Deadly Sins** proved not only a critical success but a box office smash for the company. Although the work involved very little dancing it carried a powerful impact as a truly exciting theatrical venture into the combining of song, music and dance. It also had the great and unique performing talents of guest artist Lotte Lenya, who played the role of Anna I. Miss Lenya gave the kind of performance that has made her name synonymous with the Twenties German Jazz age, and it is indeed rare artistry in a very specialized manner. In the role of Anna II, Allegra Kent was given the chance to show many new facets of her already brilliant dance technique. We saw here a young dance artist who could easily command a role with her talents as an actress without the support of formalized dance structure.

By no means less sensational was the **Medea,** a creation of Brigit Cullberg. While the group sections of the work seemed dull and unimportant, they by no means marred the fine characterizations given the principle roles. Melissa Hayden portraying Medea was strong and tragic on a scale which embodied all of the Greek requirements of "bigger than life". Her performance was an impassioned tour de force rarely witnessed in ballet today. In sharp contrast, Violetta Verdy gave a fine interpretation of the lush and beautiful princess who dared to entertain the affections of Jason. And Jacques d'Amboise not only looked the noble personification of Jason, but brought to this web of heightened passion a performance which must indeed mark a milestone in his artistic maturity. The piece is a welcomed addition to a repertory so heavily weighted with Balanchine works.

There was also **Native Dancers,** an attractive but lesser Balanchine work. Other than the handsome riding habit costumes by Peter Larkin, the piece was notable for the choreographic inventions for Patricia Wilde and Jacques d'Amboise. Miss Wilde, who has already proved herself the mistress of the switt, crisp style of movement, was stunning throughout the work.

From the regular repertory certain things stood out in bold relief and sharp brilliance. To name a few: Patricia Wilde and Nicholas Magellanes dancing the leads in **Square Dance;** Diana Adams bringing a whole new conception to the Swan Queen in **Swan Lake,** and her unforgettable duet with Arthur Mitchell in **Agon;** Jacques d'Amboise moving with all his former vitality and the beginnings of new depths of characterizations; Edward Villela jumping to breathtaking heights; Allegra Kent dancing with an impeccability that is startling for one of her young years; and the marvelous corps giving the kind of support that only a ballet mistress of the calibre of Janet Reed could produce. It was indeed a brilliant season; the anniversary turned out to be

a special gift to the New York City balletomanes.

— Bill Hooks.

KATHERINE LITZ AND COMPANY
CHARLES WEIDMAN, Guest Artist

Hunter Playhouse
February 1, 1959

When Katherine Litz is funny her stage truly comes alive, and she attains heights that place her in the category of artist. In this realm she is equipped with a native flair for the quiet, gentle, understated humor, and seems to rise to the occasion with choreographic invention that matches her inherent sense of the comic. When she chooses to become serious she almost invariably also becomes obscure. These two facets were boldly apparent in her concert of February 1.

The Lure set a nice pace with its gentle and poignant humor. The lures ranged from funny bouncing hats to hilarious nonsensical partnering by Carl Morris. It was full of the Litzian private jokes which are so refreshing

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in that they have no barbs attached and yet are genuinely funny.

With **And No Birds Sing,** Miss Litz yielded to that introspective world of riddles and cryptic movement cycles. At present her approach to this kind of choreographic work seems not only obscure but pretentious as well. For one thing, it all to clearly demonstrates her technical limitations and carries none of the compensating elements of her humorous works.

Once again with **The Fall of The Leaf** she returned to her very special realm of comic preoccupation with a prop. This has some of the same elements of her highly successful **Glyph.** Here a falling hat is substituted for the meddlesome jersey tube of the **Glyph.** The hat starts out conventionally enough on her head, but succeeds in working its way down the entire length of her body. The result is the real Litz moving in her unique and entertaining small world.

The major offering of the evening, **Dracula,** featuring Charles Weidman in the title role, proved disappointing in every respect. As a melodrama it failed to either chill or horify, as a comedy it simply laid an egg, as a straightforward dramatic work it was far too heavily burdened with dated pantomime. **Dracula,** in other words, suffered and failed for a lack of any definite line of direction. It opened with a flickers movie kind of pantomime which looked most promising and indicated a humorous direction. Then suddenly with the appearance of Dracula, played by Charles Weidman, who is certainly one—if not the greatest—of the dance world's comics, the work shifted into a straightforward rendition. Ray Harrison, playing the husband to Mina (played by Miss Litz) was at times quite wonderful in his characterization of a dated style, but here, too, the focus was forever shifting, and things kept returning to the straightforward path. This was true of the vampires, played by Sylvia Dick, Viola Farber and Sylvia Mocraft. Miss Litz herself constantly meandered between the tongue in cheek and lightly melodramatic touch to the strictly dramatic approach and failed to clarify her own role in the affair. The one consistent portrayal, and the one who was possibly in the truest sense melodramatic, was Aileen Passloff, who played the maid. Most regrettable of all was the failure of Miss Litz to utilize the wonderful talents of Mr. Weidman in the principal role.

— Bill Hooks.

ALLEGORY
A Theatre Piece in Motion-Light-Sound, by Alwin Nikolais

Henry Street Playhouse
January 30, 1959

In an evening long work, performed by the Henry Street Playhouse Dance Group, Alwin Nikolais explored further along the paths of theatre dance influenced by color, light, sound and props. The theatrical effects were numerous and impressive, performance qualities were often bursting with excitement, light and color and prop were utilized lavishly, but the entire evening was unrelieved in its grimness, both of approach and performance.

The Alegory was cast in twelve sections with an intermission. It began with "Cataclysm" which certainly conveyed the idea of utter disaster by stark terror. The dancers manipulated large triangular shapes which were of more importance than the human instrument carrying the prop. But the idea was stated clearly in theatrical terms and seemel a likely point of departure for an allegory. However, the second dance, "Alphabet," performed by Arlene Laub, was a meaningless, although morbidly fascinating, piece of contortionism, in which she literally twisted herself in shapes rang-

ing from A to Z — most of them accomplished upside down!

From this **Allegory** progressed to the first of three fixations. Beverly Schmidt gave a fine delivery of a rooted figure struggling for freedom. The fact that her face was painted a most unpleasant blue detracted from a fine physical performance. In the second fixation, Coral Martindale showed herself to be a beautiful physical instrument, capable of lightning-like movement, strong and sharp and decisive in even the most minute dance details. The same was largely true of Murray Louis in the third fixation, except that the crispness was overlaid with a feeling of lyricism.

Between these fixations were further subsections of the **Allegory,** entitled "Finials," "Labyrinth," "Mechanism," "Phoenix," etc. These largely depended on the manipulation of numerous props by the dancers. Various images were produced which could have been taken as scientific diagrams of molecules, oozing primordial blobs of life, abstract line drawing of geometrical designs, and many Picasso-like fish props. The dancing was negligible, but often the effects were theatrically stunning.

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The one spot of the entire evening which somewhat relieved the grimness of the proceedings was "Jackstraws," which was a rather clever puppet show, using both hands and feet in the manner of hand puppets. But even these charming people were destroyed by an invasion of long fingered, menacing creatures.

The entire evening was well laden with wonderful effects, stunning moments, effective dance phrases and all the other elements which should have produced a real impact with such a monumentally cast work, but somehow the line of progression seemed faulty, spotty, and in many instances sections actually were unrelated to each other. This criticism is based on the assumption that the twelve sections of the **Alelgory** should in some way add up to a whole. Almost all of the individual parts contained an inherent interest — the puzzling thing remains that they had little or no overall interest in the building of a full fledged allegory.

The electronic tape recordings which were used for the whole program were in many instances excellent background and mood supports, but on the whole much too monotonous for an entire evening's work.

— Bill Hooks.

JULLIARD DANCE THEATRE
MIDI GARTH
GEOFFREY HOLDER & COMPANY

Dance Center of the YM-YWHA
January 25, 1959

Despite the fact that the **Life of the Bee** has had frequent exposures on the local concert stages of late, it was by no means jaded in the performance which opened the first concert of the new year on the YMHA subscription series. The entire company was in fine trim, but of especial note was Joyce Trisler as the Old Queen. Although this role was created by Doris Humphrey before Miss Trisler was born, it seemed made just for her long and supple limbed qualities. Jane Laughlin was both an attractive and dynamic Young Queen.

The Julliard Company also did a repeat performance of Anna Sokolow's **Session '58** which was premiered last year. On the whole this jazz work still seems cluttered and confused with people as well as patterns where group sections were concerned. However, this was not true of the smaller sections such as "Ballad", a clearly designed trio for Joyce Trisler, James Patyon and John Wilson. It emerged as a softly twining dance with an extended lyric flow. A mood of quiet tenderness pervaded the action of the trio, giving it a bittersweet quality of lonely togetherness. In "Adventure 2" Patricia Christopher gave a fine performance in a role not fully realized. The choreographic interest was spotty and over extended in sections, but Miss Christopher managed a sustained performance that was always a pleasure to watch.

When Midi Garth performs the whole proceedings seem overpowered by her apologetic stage presence. Even her bows seem to say, "Excuse me for being here." In all of the solos —they are really so short and undeveloped it would be stretching a point to call them more than "studies"— the same small, flitting gestures, the same shy rejection, the same bad costumes seem to meld into an endless succession of similar solos with titles, on this occasion such as: **Voices, Anonymous, Time and Memory**, and **Penalty.**

Geoffrey Holder and Company, with Carmen de Lavallade as guest artist, completed the program. The house was instantly captured and charmed by Holder's **Imromptu,** a series of comic dance improvisations in many dance styles—all of which were reduced to the screamingly funny

Holder style.

Carmen de Lavallade danced a long solo called **Sunday Suite,** to the folk songs of Odetta. The whole series was cast in a religious and serious mood and was given a moving performance. While they were quite literal in concept, Mr. Holder managed to keep them from being banal by utilizing much African and East Indian gesturing which brought just enough stylization into play to prevent the works from becoming choreographically literal. Again Miss de Vallade was dramatically impressive in **Banda (Dance of Death).** Here she played the lamenting mother of a dead child who was encountered by Baron Samedi, chief of the Haitian dieties who guard the graves and the cemeteries. Geoffrey Holder, playing the Baron, was at his best in this kind of authentic portrayal. Scoogie Browne also gave a notable performance as the leader of the village mourners.

The Holder company gave a spirited performance to **Yankee Dance,** a sort of Haitian minstrels' dance. Julius Fields and Herman Howell were marvelously athletic, while Thelma Hill, Audrey Mason and Myrna White in a quieter vein were just as wonderful.

The fine drummers for the Holder session were Alex Cumberlen, Roland de Longoria and Charles Joseph.

— Bill Hooks.

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LES BALLETS AFRICAINS opened its American debut tour with a week's engagement at the Shubert Theatre in Philadelphia, February 2. This will be followed by a week in Boston, two weeks at the Martin Beck Theatre, New York (February 16-28) and a week in Washington as part of their limited debut tour. Opening night theater audience in Philadelphia soon found themselves a part of this exciting dance group — interpretative dancers of primitive dance forms from darkest Africa—and cheered the group of 35 dancers, singers and musicians at the end of the show.

(Russell Hartley from page 10)

M. Peptipa, Balanchine; Mendelssohn Concerto, William Doller; Balltino, Lew Christensen; special effects for Dryad and Emperor Norton, both Lew Christensen; all costumes, makeups for Standard Hour television series.

Also executed Pagets Fredericks designs for the S. F. Players Guild for productions of Pinnocchio and the Magic Ring. Ring is now in rehearsals.

Designed two ballets for Carolyn Parks, Schubert Sonata, and the Secret Garden; also two for Guillermo Del Oro, Gavotte, and sets for The Cardinál's Bracelet.

Painted two life-sized paintings of Sally Baily in Swan Lake and of Nancy Johnson in The Nutcracker.

A brief sojourn into the auction business. Financially successful, but too time demanding.

Fill in my time cleaning and restoring of fine and old master paintings. Have successfully cleaned and restored pictures for most picture collectors and dealers in the S. F. area and have restored works by artists such as Panini, Guardi, Sir Thomas Lawrence, Adrian Van Der Werff, Van Der Helst, Paul Potter, Valesquez, Rubens, etc.

Second tour of Europe in 1954-55, spending most time in Spain. Also toured Italy, France, Holland.

Ran the Corner Shop, an antique shop specializing in decorator's items, and did quite a business in casting classical bas reliefs, antiques, heads, lion heads, etc.

Performed my old role of The Mother Buffoon on tour and at the Opera House with the S. F. Ballet's production of The Nutcracker last year.

P.S. — Was born in San Jose, incidentally.

Tom Sheehy Honored

A testimonial luncheon honoring Thomas Sheehy, sponsored by the Associated Dance Teachers of Southern California, was held February 8 at the Hotel Statler in Los Angeles, California.

Many celebrities from all walks of theatrical life were in attendance. Awards too numerous to mention were presented to Tom Sheehy, all honoring his unslefish devotion to the dance as well as to his contribtuions to Dance and various civic organizations.

Born in Ireland, where as a youth he was Grand National winner of Jiggs, Reels and Lancashire Clog contests, Tom was encouraged by the late Ivan Tarasoff to study for a dance career. In New York he studied with Folkine, Tarasoff and was in the same classes with Marilyn Miller and Harriet Hoctor.

Upon becoming a teacher, Tom Sheehy began teaching on various dance teacher convention faculties throughout America. For seventeen years he taught for the Dance Masters of America Conventions as well as for the Chicago National Association of Dance Masters and many others.

During his years in Chicago Tom worked in conjunction with Muriel Abbott, staging dances for the Balaban and Katz vaudeville circuits. Aside from his ballet and tap teaching and his choreographic talents he won over 200 cups, medals and awards for his ballroom dancing.

In Hollywood, Tom choreographed a number of motion pictures, his latest being "Jane Eyre". A few of his better known students included Louis DaPron, Shirley Temple, Natalie Conlon Tupine, Elizabeth Taylor and Gower Champion.

In Los Angeles he has since 1939 operated his own studio in the same location on La Cienega Boulevard. He is presently associated with Louis DaPron. Mr. Sheehy only recently recovered from a severe illness. Because he loves people as much as he loves dancing, Tom Sheehy's sincere friends are numbered among the hundreds, as was proven by the recent tremendous turnout for his testimonial luncheon.

Dance Digest plaque is presented to Tom Sheehy by Charley Baker. D.M.A. National President Marie Lasseigne looks on. Plaque inscribed: "To Tom Sheehy, our nominee for the beloved Dean of Dance Masters from Dance Digest magazine," was presented at Testimonial Luncheon, February 8, 1959, at the Hotel Statler in Los Angeles, California.

— Kickbush photo.

Seated at the head table of the Tom Sheehy Testimonial Luncheon are, left to right: Phil Osterhouse, Brownee Brown, Katherine Sheehy, Ray Bolger (Toastmaster), Marie Lasseigne, Charles Baker and Margaret Baker.

— Kickbush photo.

DANCE LESSONS: An Investment in Your Child's Future

By Neal Stanton

PART II

MORE TO DANCING THAN STEPS

The next time you attend a graduation exercise pay special attention to the graduates as they walk forward to receive their diplomas. In most instances you will be able to distinguish between those who have had the advantages of dance training and those who have not. Young folks with a dance background usually carry themselves with grace and poise. There is also a noticeable self-assurance and confidence about them.

For the pre-school boy or girl who has been raised more or less by himself, dance class is an excellent place to learn the importance of getting along with others. For the unusually timid youngster, dance class, through association with others, will aid him in overcoming his shyness. And for the overly aggressive youngster dancing, particularly class dancing, helps equally well in overcoming this undesirable trait. For children of all ages the dance class is especially beneficial in helping to embue them with a spirit of competition and fair play.

Yes, there is much more to be gained from the study of dancing than mere steps.

NO DELINQUENCY PROBLEM WITH DANCE STUDENTS

Ask any qualified youth authority and he will tell you that juvenile delinquency is practically non-existent with children who are kept physically and mentally occupied. This is particularly true of boys and girls who attend dance schools throughout the nation. Busy minds and bodies have no time nor inclination to indulge in the wrong kind of extra-curricular activities.

SELECTING THE TYPE OF DANCE TRAINING

Unless a parent knows something about the various types of dancing, she is often at a loss to know what to give her child. Although there are many interesting forms of dancing from which to choose, it will be better if you discuss the matter of selection with your child's dance teacher. Whether you choose Ballet, Tap, Acrobatic, Modern Jazz, Modern, Spanish, Ballroom or any other type, don't make the mistake of trying to crowd too many different kinds into each lesson.

Some teachers specialize in one type of dance, others teach a variety of dances. However, don't think the teacher who offers the greatest variety of dances per lesson is giving you the best bargain. Usually the opposite is true, for dances, unlike bananas, should not be bought in bunches. A child, especially the young child, will do far better by specializing in one or two dances in the early stages of his learning. Later, if the teacher thinks it advisable, other types may be added.

YOUR BOY AND DANCING

You are probably aware that the stigma once attached to boys attending dance school is a thing of the past. And rightly so, for dancing is as much a boy's business as it is a girl's.

Even Ballet, once considered strictly feminine, is no longer frowned upon for males. Many parents are unaware that there is actually a feminine and a masculine manner of performing Ballet steps. When properly taught to boys there is nothing feminine looking about this age-old classic dance form.

DANCING'S PHYSICAL BENEFITS

As you have probably read, in 1958 President Eisenhower made a nationwide plea for increased fitness among our youth. Research showed that with our automobiles, television sets, power mowers and countless other step and work savers, we were fast becoming a nation of physical softies. And this goes double for our children.

Think of it; even in the vast super markets tiny tots no longer have to walk — they are wheeled from counter to counter in grocery carts. At home, many of them sit for hours with their eyes glued to the TV set when they ought to be outdoors playing in the fresh air. Most children no longer have to walk over a few blocks to school, what with the family car or school bus to deliver them right to the door.

Thanks to dancing, any kind of dancing, your boy or girl can enjoy a healthy, wholesome form of stimulating exercise while learning one of the world's oldest art forms.

Today, many doctors recommend dancing as a means of strengthening wasted muscles that have been damaged by infantile paralysis. For youngsters who are either over or under weight, competent dance instruction can aid materially in rectifying the problem. These are but a few of the physical "by products" to be derived from good dance training.

WHICH IS BETTER — PRIVATE OR CLASS LESSONS?

Both class and private lessons have their respective places in dance training. However, in the first stages of learning it is usually wiser to take class lessons. For one thing, class lessons teach youngsters the importance of cooperating and working together as a team. Because most children take pride in doing things as well or better than others around them, class instruction has the added advantage of acting as a competitive stimulus to a child's learning.

Private lessons are more suitable for the boy or girl who has had considerable dance training and wants to dance solos, or specialty numbers. Many children take both class and private lessons.

You will be wise in discussing this matter with your child's dance teacher. After all, it is his business to

know what is best for each individual student.

BALLROOM DANCE LESSONS A MUST FOR BOYS AND GIRLS

Most of us are familiar with the adult "wallflower" who sits alone at a dance while others are enjoying themselves on the dance floor. However, there is something rather sad about the boy or girl who is shunned by friends because he or she doesn't know how to dance.

With the many fine dance schools we have here in America there is no reason why any normal child should go through his school years without at least learning the fundamentals of good Ballroom dancing. After all, social dancing is something a person will use throughout his business and social life — for Ballroom dancing knows no age limit.

In properly conducted Ballroom dance classes youngsters are taught a great deal more than steps. Boys and girls both learn the social graces along with proper Ballroom etiquette.

Boys also learn the correct way to ask a girl for a dance, how to escort her to and from a dance floor, how to assist her with her wraps and numerous other social requisites.

Girls are taught the proper way to accept or refuse a dance, how to carry themselves gracefully and how to seat themselves in a ladylike manner.

Both boys and girls are instructed in the proper way to greet and address their elders as well as those of their own age. By giving your child social dance training you are also helping him to bridge the awkward stage between adolescence and adulthood.

ENCOURAGE YOUR CHILD TO READ ABOUT DANCE AND DANCERS

Dancing, as has been pointed out, helps to develop one both physically and mentally. Because a dancer works with his mind as well as his body, you should encourage your boy or girl to read various books and magazines on dance and dancers. The reading of such publications not only helps to keep his interest in dancing alive, it also helps to increase his knowledge of the subject. Information regarding different dance

books may be obtained from libraries and book stores as well as from dance magazines. A subscription to one of the dance publications makes an excellent gift for any dance student.

A WORD ABOUT ATTENDANCE AND PRACTICE

A determining factor as to whether your child will continue willingly with his dance lessons after the novelty wears thin, is your *personal attitude* at the time you enroll him. If you place a high value on his taking dance lessons he, too, will value them. However, if your attitude is one of half-heartedness, or lack of interest, chances are that his attitude will be much the same.

A child should be taught that to be given dance lessons is a privilege. He should not take them for granted. He should look forward to taking lessons as he would any other special privilege you might afford him. And finally, it should be mutually understood that once he is enrolled he cannot drop out at his slightest whim. Make it a point to see that he continues his lessons for at least a year. The chances are that by then any petty notions he may have acquired relative to discontinuing his lessons will have disappeared.

The parent who allows her child to discontinue dance lessons merely because she thinks he has lost interest, or because practice has become a problem (usually the fault of the parent) is making a grave mistake. Most dance teachers can tell you from experience that it is a rare child who actually enjoys practicing.

Regardless of how discouraged you may feel at times, before you discontinue your child's dance lessons, be sure you talk it over with his dance teacher.

To give in to a child by allowing him to quit his dance lessons, or to allow him to flit from one subject (dance, music, voice, etc.) to another without ever completing anything is a waste of valuable time and money. And if permitted to continue, such habits can weaken a child's entire character — for they cannot help but continue into his adult life.

(To Be Continued)

FOLK DANCE CARNIVAL OF SAN FRANCISCO

It's a moot question, "What is folk-dancing?" Some people feel that if a dance hasn't been performed in a certain way for at least a hundred years, it isn't a folk dance. Some feel that square dancing is not folk dancing (others feel as definitely that it is). Some feel that dances choreographed for popular music are folk dancing; others practically scream opposition to such a designation.

The Recreation and Park Department and the Junior Chamber of Commerce are sponsoring The Folk Dance Carnival of San Francisco in that city's Civic Auditorium, April 11 from 7 to ?? p.m., and April 12, 1:30 to 5:30 p.m.

The Carnival begins with a Square Dance Jamboree hour from 7 to 8 on Saturday night, April 11. Many folk dance exhibitions will be presented by beautifully and—in most cases—authentically costumed dancers.

Official hostess, Regina III, will be Miss San Francisco, Judy Wilson.

The San Francisco Council of Folk Dance Groups is host to the Folk Dance Federation of California and invites **everyone** to come, enjoy the dancing, and to perhaps find the answer to the question, "What is folk dancing?"

Admission is free, and folk dancers adore spectators.

Madelynne Greene, Director of "Madelyn Greene's International Dance Theatre" of San Francisco, and Will Collins in "Anda Curro," a dance from the Island of Majorca, Spain.

— Photo by Bud Grotzinger

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LAUGHTER
(not in the script)

By MILTON CROSS
Some Humorous Moments Behind the Scenes of the Metropolitan Opera Broadcasts

(Off-Beat)

In my nearly thirty years as announcer for "the greatest show on the air"—the Saturday matinee performances of the Metropolitan Opera — I have experienced many moments when tears or laughter all but choked my words. Most of these moments have, of course, been prompted by the tragic or comic scene on stage that I've been privileged to comment on as "go-between" for our huge radio audience and the world of opera.

But despite the dignity of the Met and the great talent of its artists, many of the horselaughs I've had to stifle were never intended for the Diamond Horseshoe. In fact, while I was preparing my notes for the first opera broadcast on CBS radio this season, Bizet's "Carmen," I recalled an unintentionally uproarious "Carmen" of another year which gave rise to one little-known Met tradition.

The star, Jeanne Gordon, sang the title role costumed in a hoop skirt which was the authentic dress of the period. At the close of the fourth act Don Jose, Armand Tokayan, stabbed her. Much to his surprise, when she fell to the stage her hoop skirt rose, revealing a wide expanse of pink bloomers.

Hastily, he pushed the skirt down. Up it came. Down he pushed it, and held it there as he sang his closing phrases. But on the high note, he loosed his hold and back came the bloomers into full view.

Carmen died, poor girl, amid roars of laughter from the audience. And from that day to this, Carmen has never again worn a hoop skirt at the Met.

If I sound like I'm smirking, let me asure you I've had my moments on the Met broadcasts. My nemesis was the accidental pun. One Saturday, while telling the story of "Lucia di Lammermoor," I said quite innocently: "Lord Ashton reveals that Ravenswood has married abroad."

The next mail brought me a letter from a listener: "Sir, you have insulted the woman I love!"

Each season we receive thousands of letters from listeners from all walks of life and from all parts of the country. They testify to the extent to which our radio broadcasts have broadened the audience for opera, making it a democratic pleasure instead of an art reserved for a privileged few. Much of the credit for this broadening of the audience for opera must go to Texaco, which has sponsored the broadcasts for nineteen seasons as a public service. Still and all, snobbery does rear its ridiculous head from time to time.

A few years ago, for instance, a prominent society matron and an equally notable Columbia University professor were guests on our intermission feature, "Opera News on the Air".

"With whom are you associated?" asked the dowager.

"Columbia," replied the professor.

"Records or broadcasting?" she inquired.

"Neither," said he.

"Oh," she sniffed disdainfully, "you are in trade?"

"Yes, we manufacture novelties," he retorted.

Five minutes later she learned on the air who he was, and 12,000,000 mystified listeners heard her gasp, "That wasn't a bit funny!"

Though I have reported a thousand

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"deaths" that have taken place onstage at the Met, none has been as embarrassingly painful as that suffered by a famous female impresario during one of our Opera Quiz intermission features.

This ill-fated lady buttonholed a musicologist, who was also on the quiz panel that Saturday afternoon and whispered:

"Who wrote the first opera? I just overheard the quizmaster talking to the producer. It's going to be a question on the quiz."

"Most people agree it was Monteverdi," began the musicologist, but before he could finish the lady sped off in pursuit of a Met soprano.

On the broadcast, when the question was posed, the lady's hand shot up immediately. "Most people agree it was Monteverdi. Isn't that right, Mr. ——?"

The musicologist replied: "Most people agree, yes, Madam. But they are wrong. It was Peri."

The impresairo was silent and sullen throughout the remainder of the quiz. She has never spoken to the man since.

The miracle of our broadcasts is that more slips don't occur. We have never had a real disaster, despite the fact that the Metropolitan Opera is the longest, biggest and most varied show on the air. In the course of the three or four hours of broadcasting, there are dozens of occasions when things could go wrong. The health, timing and temperament of numerous singers, a conductor, an orchestra and participants on the intermission feature all are involved.

Whenever I consider that a 90-minute network spectacular is rehearsed for weeks and put on the air under tightly controlled conditions, I marvel at the clockwork precision of the opera broadcasts, in which the human element has relatively free rein.

But I have a confession to make.

BOOK NOTES:

Guide to Dance Periodicals, 1955-56 ($7.50, 180 pp. hard covers) has just been published by the University of Florida Press in Gainesville, Florida. In preparation is Vol. 1, 1930-35.

Following is a note from S. Yancey Belknap, Compiler of Guide to Dance Periodicals: "Preparation of 1930-35 has been temporarily delayed due to not finding periodicals. Teachers will ask public libraries to get this volume as it is the matrix period for Modern dance, and rebuilding of Ballet also.

ED. NOTE: If any of our readers have any such material they would like to contribute, send it to S. Yancey Belknap, Archives, Main Library, University of Florida, Gainesville, Florida.

FOLK DANCE GUIDE
Ninth Annual Edition
(Paul Schwartz, P. O. Box 342, Cooper Station, New York 3, N. Y.)
32 pp. $1.

As anyone knows who has ever read one of Paul Schwartz's Folk Dance Guides, the author is a serious student of this particular form of dance — especially its history and activities.

Contained in this issue are such subjects as: Dance Through the Ages, Folk Dance in the United States; The Familiar Gathering, Building Friendship, Breakdown of Prejudice, Personality Change, Rehabilitation Through Dance Therapy, etc. There is also a National Directory of Instruction Groups, Calendar of Annual Events and a Selected Bibliography. If you're a Folk Dance enthusiast and have never seen one of these annual guides, you couldn't do better than invest a dollar in this latest issue.

— B. H.

---

am consantly haunted by the night-mare that one day on the opera broadcasts I" repeat a slip I made ome years ago on another program. Meaning to alert listeners to an up-coming news broadcast, I said:

"Stay stewed for the nudes."

If you ever hear me make such a lip on the Met broadcasts, please, please, try to understand.

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Our Readers Write...

Dear Editor:

You will be interested to know that my book, "May I Have This Dance?" which you so graciously reviewed in the August-September 1958 Dance Digest, has been adopted as a textbook by the Board of Education of the City of Chicago, Illinois.

Naturally, I am very happy about it.

A number of teachers, colleges, universities and libraries also have ordered it.

Your writeup was much appreciated and I thank you again for it.

Cordially yours,
Harriett Schonberg.

Dear Editor:

I wish to compliment you upon the high quality and interest of your magazine, **Dance Digest,** which I enjoy so much. The articles, interviews and critiques are most timely and well-written.

I should also like to comment upon the reproductions of Russell Hartley's paintings. It is always exciting to view Mr. Hartley's work on exhibit and it is gratifying to see you have chosen to reproduce some of it in your publication. I especially enjoyed the recent cover reproduction of our favorite, Madame Danilova.

Enclosed please find a money order for a subscription. All good wishes for much continued success.

Most sincerely,
L. D. Lombardi.
San Francisco, Calif.

March Dance Perspectives Out

The March issue of **Dance Perspectives** will contain the monograph on Lev Ivanov by the Soviet critic and historian Yury Slonimsky. Additional material on Ivanov, translated from the Russian, will be edited with notes by Anatole Chujoy. None of these works has been available previously in English.

To supplement the monograph, taken from Slonimsky's **Masters of the Ballet** (Leningrad 1937) Mr. Chujoy has prepared a digest of information and comment on the choreogra-

Teachers' and Students' section

NEWS BRIEFS

● Helen and Mel Day of Boise, Idaho, are sponsoring their 10th Annual Summer Vacation Dance Classes (Ballroom) starting June 14.

● Marguerite Duane fell while visiting in Auckland, N. Z., and broke her elbow. Undaunted, she continued with her studies (dancing, of course) in Fiji and then returned to Honolulu. Miss Duane writes that her arm is out of its sling, and she has resumed her teaching.

● The New York City Festival Ballet presented a special performance Feb. 22 at the Carl Fischer Concert Hall in New York City. Dancers included: Anne Wilson, Rex De Vore, Rosa Sternov, Peter Nelson, Beatrice Bene, Jeanette Sieband, Jovana Frelich and a company of 15 dancers. Choreography was by Vera Nemtchinova, Frederic Franklin, Anatole Vilzak, Peter Nelson, Rex De Vore and Beatrice Bene.

● Charley and Margaret Baker were the dance directors of "Gaslite Gaities" which was presented by the Lakewood Junior Women's Club. The event which played to SRO was held at the new million dollar Lakewood High School Auditorium.

● Aileen Passloff and Dance Company presented four new dances with George Chatal, Barbara Holtzman, Gerard Martin, Milda Memenas, Ron Murray and Vincent Warren. Presented by the Master Institute of United

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pher of **The Nutcracker** and **Swan Lake**, acts 2 and 4, from Slonimsky's **P. I. Tchaikowsky and the Ballet Theatre of His Time** (Moscow 1956). He has also included a biography of Ivanov in excerpts from M. Borisoglebsky's **Material for the History of Russian Ballet** (Leningrad 1938).

The 64-page issue of the quarterly magazine will contain 38 illustrations, most of them from original Russian sources.

Dance Perspectives is available from the editor, A. J. Pischl, at 1801 East 26th Street, Brooklyn 29, New York. A year's subscription is $5.00. Single issues sell for $1.50.

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BAY AREA BALLET

Premieres of two new ballets will be presented in the forthcoming series of concerts by the Bay Area Ballet. The San Francisco concert will be held March 9 at Veterans' Auditorium.

"Rappaccini's Daughter," a dramatic ballet based on the story by Nathaniel Hawthorne, was choreographed for the company by Ruth Sandholm, director of the Ballet department of the Boston Conservatory of Music.

Miss Sandholm, whose background includes study under Mms. Preobrajenska in Paris and Mary Wigman in Berlin, as well as training in drama under Max Reinhardt, spent several weeks in San Francisco creating the ballet for the company.

The title role will be danced by Sally Hobson, with Russell Sage cast is the role of Giovanni, Jane Bowen-Ericson as the Poison Flower and Harold Garton as Rappaccini. The ballet is under the direction of William Booth, music is by Sibelius, costumes by Hildur Mahl and decor by Calvin Thomas.

In line with the announced policy of the company to give opportunities to young choreographers in the area, the other premiere will be the work of Michael Smuin of San Francisco Ballet. It is an abstract ballet to music by Vivaldi.

Completing the program will be two of last season's most successful offerings: "Entr' Acte," choreographed by Harold Garton, and Vern Nerden's "Jeux d'Enfants".

Arts the event took place February 8 at 310 Riverside Drive in N.Y.C. Nettie S. Horch was Director.

DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

DANCE MASTERS OF OHIO met for a One-Day Convention February 21 at the Sheraton-Gibson Hotel in Cincinnati, Ohio. Faculty instructors included: Skip Randall, Intermediate Tap; Kay Lutes Himes, Ballet; Etta Mae Smith, Jazz Tap, and William Palmer, Advanced Ballroom. BULLETIN NOTE: Bonnie Lee, daughter of Florence and Bill Cassidy, is a dancer with the New York cast of "Music Man". Arita Lee Blair has been appointed Principal of the DMA Normal School.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC., held an All-Day Dance Material Session at the Sherman Hotel in Chicago on February 1. Faculty teachers included La Vergne Blisner, Tap Dances; Bobette McMillan, Modern Jazz; Elisa Stigler, Character, Spanish; Charles Bockman, Ballet; Vito Durante, Modern Jazz Class; Donald Sawyer, Ballroom and Grace V. Han-

sen, Ballroom. BULLETIN NOTES: April meeting plans are well underway . . . just a preview, Shirley Keller, formerly at Radio City; Hi Roberts, professional and teaching background, and Lalla Bauman, Ballet, plus many more, including Modern Jazz, Ballroom, and Children's Work. Plan now for April 5. DON'T FORGET: the Ballroom Day Workshop and the Convention will be held at the Sherman Hotel. The Normal School Session July 29 through August 7 will be held at the Pickwick-Congress Hotel. The April 5 meeting will be held at the Sherman Hotel. Will someone please send the correct addresses of Mary K. Perkins '53 and Nita Nance Spencer '54, as mail is being returned to our office.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA held a testimonial dinner on February 8 in honor of Tom Sheehy. Event was held at the Hotel Statler in Los Angeles.

Barbara Boylan and Bobby Burgess recently completed an exhibition ballroom routine from William D'Albrew of San Francisco. Bobby was formerly with Disney's Mouseketeers. The duo will perform their newest routine for the first time at the Chloe Call Grand Medal Ball in Long Beach, California, on April 30.

DANCE MASTERS OF CALIFORNIA held its annual Two-Day Convention February 22-23. The Theatrical Material Session was held at the Ziceva Ballet School in San Mateo, Ballroom Session, El Patio Ballroom in San Francisco. Faculty instructors included Lodena Edcumbe, Ballet; Betty Kirkpatrick, Baby Dances; Jane Denham Cotterell, Ballet; Eddie Gay, Tap; Deloris Blacker, Jazz; William D'Albrew, Meringue, Tango, Rhumba; Larry Monize, Mambo, Cha Cha Cha; Gladys Blankenship, Eastern Swing; Imogene Woodruff, latest teen-age craze, and Jeff Jeffries, American Rhythm Waltz. BULLETIN NOTES: Elva Eilers leaves soon on an extended European trip. Dorothy Honig will conduct classes in Las Cruces, N. M., with another of our members, J. H. Vanderpool.

DANCE MASTERS OF WISCONSIN unanimously re-elected Leo Kehl as

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INTRODUCING INTRODUCTIONS

By CAROLYN HAGNER SHAW
Author, Modern Manners

(Off-beat, of interest to dance teachers and dance enthusiasts alike — male and female)

Ever hear of the town so small that everyone there knows everyone else? It's always mentioned with nostalgia, though precious few moderns have ever really lived there. Why is this mythical mite of a community so appealing? One reason, it may well be, is that in a place where everyone really knew everyone else, there'd be no need for introductions!

Most people dread the necessity of introducing one harmless human being to another. Yet the rules of introduction couldn't be easier! Learn them and your social whirl becomes a brisk breeze.

Contrary to popular belief, there's no pat introductory formula that must be memorized and trotted out. Forget the "gingerbread" phrases like, "May I present," "May I introduce," or 'I would like to have you meet." Though not incorrect, they are awkward and unnecessary. Scratch the

---

President of DMW at its meeting on January 18. Virginia Lee Kehl Mackesey was appointed Principal of the Training School. Other officers elected were: Adele Artinian, Vice-President; Richard Verhoeven, Secretary; Charlotte Heil, Treasurer; Edna Christensen, Educational Director, and Carol Noll, Assistant Educational Director.

folllowing: "'I want to make you acquainted with,". "Mr. Smith, this is Mr. Watts," or "Mr. Brown, shake hands with Mr. Green." Simply mentioning the two names, "Mr. Smith: Mr. Jones," is the best method of introduction. The name mentioned first is always the name of the person to whom the presentation is being made.

Who is introduced to whom? A man is always presented to a woman, with three rare exceptions: high-ranking officials, church dignitaries and aged men take precedence. Unless a younger man can pull governmental or ecclesiastical "rank," introduce him to the older man. Present the younger woman to the older, if both have the same marital status. If not, introduce the single woman to the matron, unless she's much older than the married woman. In the touchy event that both are married (or single) and about the same age, mention either name first, but don't stress it. If you do, you'll succeed in making the "honored" lady feel like a relic.

Follow the same rules in introducing members of your family. "Mrs. Green, my mother (my sister Janice, cousin Bill, etc.). Mention last names only if they differ from your own. Always specify the relationship. When you do, remember that "my husband's mother" sounds much nicer than "my mother-in-law."

Attention, men: "meet the wife" is the verbal equivalent of eating peas with a knife. When introducing your spouse to another man, say "My wife (short pause) Mr. Brown." It helps if you look at the lady when identifying her.

Considerations of age and beauty don't apply when you're presenting one person to a group. Mention his or her name first, saying it only once. 'Mr. Green, meet Miss Phillips, Miss Jones, Mr. Gary."

It's both proper and thoughful to personalize an introduction by mentioning mutual interests. But you may be putting a friend on the spot when you say, "Mrs. Brown, you remember Mrs. Jones, don't you?" Much kinder and safer to assume they've both forgotten.

Speaking of memory lapses, what

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do you on those awful occasions when you can't remember the name you have to broadcast? Mumbling nonsense syllables is more of an insult than frankly blurting out "I'm sorry, but I've forgotten your name." The forgotten man will forgive you — he's undoubtedly done the same thing himself!

How do you acknowledge an introduction? Only one phrase is correct: "How do you do?" If you like, add a friendly, "It's so nice to meet you." But DON'T say, "A pleasure, I'm sure," or "Pleased to meet you." The cause of your gratification might just be mean enough to reply, "I'm pleased you're pleased."

Other situations are covered in the Introduction chapter of "Modern Manners: Etiquette for All Occasions," by Carolyn Hagner Shaw, for years Washington's outstanding expert on social procedure, but these are the basic rules. Of course, no set of rules can guarantee you against slips of the tongue and other social pratfalls. But if you follow these guideposts, you'll seldom have reason to long for that remote village or (in severe cases) for that unpeopled desert island.

(Note: Modern Manners has just been published by E. P. Dutton & Co. and is priced at $3.95.)

NOTICE: "Know Your Ballroom Dancing" which usually appears on these pages, will be resumed next month. Copy was received too late for this issue.

TODAY'S WOMAN

Ready for Anything — With Giant Handbags

Off-Beat (Ladies Only)

Today's woman—emancipated, free to roam worldwide — is no longer a few steps from her boudoir closet. So, in the mid-20th Century, she shifts her closet into gargantuan handbags.

What about this trend away from the neat change purse to the massive leather or plastic catch-all m'lady lugs everywhere? What makes career girls and housewives alike tote walking vanity tables, beauty parlors, medicine cabinets, libraries and even snack counters?

What has become of the simple handbag?

One psychologist thinks that purse-stuffing may be one symp-

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Three, grade 4 Cecchetti students who took their examinations during the Northern California Cecchetti examination sessions in San Francisco during February. Standing, left to right: Dimitra Zaharis, Carol Geneve Leeds and Jennifer Ann Jones, students of Pat Mason-Kahn and Carol Beals of San Francisco and Glenna Bell Moenning of San Jose. The three official examiners for the sessions were, seated left to right: Olga Fricker, Los Angeles; Virgiline Simmons, Michigan, and Betty Kirkpatrick, San Mateo.

— Photo by Beaudoin.

tom of the compulsive worrier; the modern woman carries every possible item to meet every contingency from hail storms to hurricanes.

Another psychologist says that the overstuffed purse is a happy adjustment to the demands of complex living . . . but a distinguished male psychologist attributes the whole business to Paris fashion decrees.

Whatever the case, the overgrown handbag fad is here.

Just to see what purses sometimes contain, singer Rosemary Clooney and TV actress Gale Storm were asked to dump the contents of their handbags on a table. And what an eye-opening, womanly melange it was!

Miss Clooney's purse included such items as a box of raisins, a miniature chess set, a pair of glass-heeled dress shoes, a transistor portable radio, and an ultra-miniature 2½-ounce Minox camera. All these, in addition to clocks and sunglasses, note pads, cosmetics,

TV actress Gale Storm proved she can meet any emergency, merely by delving into her giant handbag.

Today's woman is ready for anything with a giant handbag . . . as proved by Rosemary Clooney.

a manicure set, billfold, a mirror, brush, scarf, family pictures and a set of keys.

Actress Gale Storm's handbag also had the world's smallest precision camera — the Minox — a portable radio, various cosmetics (including her sponsor's products) a manicure set, a mirror, clock, family pictures, a brush, mad money, note pads and a pair of shoes — lounging type. She also had a portable fan, miniature opera glasses, letters, scarves, books by Dr. Spock and Emerson, pills, a baby's bottle and cough drops.

Both girls carry a Minox . . . reputed to be the world's smallest precision camera. An ideal accessory for the purse, the Minox is compact, measuring 1x3x⅝ inches and weighing but 2½ ounces. The Minox is no toy, either, but a fine precision camera with an f/3.5 15mm focal length lens.

Research has shown that there are 30 separate items American women consider indispensable. You know what should be in your

medicine cabinet, but do you know what should be in your handbag? Take this test and see how you rate.

Handbag Contents Tabulation

1. Lipstick 3. Eyebrow pencil
2. Powder 4. Eye shadow
5. Cleasing tissues or handkerchief
6. Rouge 9. Mirror
7. Perfume or cologne 10. Brush
8. Comb 11. Keys
12. Mad money (a) Coin purse (b) Wallet
13. Emery board
14. Pen and/or pencil 15. Stamps
16. Identification cards (including licenses)
17. Pictures 18. Aspirin or other pills
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2 points each for items 4, 6, 15, 19, 22, 23, 24.

Add 3 points for every item in your handbag not included on the list.

If you scored 114 points, you're a compulsive worrier and probably should see an analyst.

If you scored between 90 and 113 points, you're a truly emancipated American woman who can stay away from home for days on end. (Your handbag must be large enough to hold a whale.)

If you scored between 75 and 89 points, you're still quite feminine.

However, if you scored 59 points or less . . . you're a real old-fashioned girl.

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Information Desk

● *A column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. Do you have any suggestions for dance teachers who lose students simply because they do not put them in enough shows?

Last year quite a few students quit my school for this exact reason. It might interest you to know that until last year I saw to it that my youngsters danced in amateur contests, charity shows, political rallies, PTA assemblies, in fact all any group or organization had to do when they wanted one or more dancers was to pick up the phone —and they had them, even when it meant giving up a big part of my "free" time.

But after a few years of this grind, I'd had it. Oh, sure, I kept most everyone happy and, financially, it paid off. But physically, it was I who paid — not quite off, but almost.

Now all I sponsor in the way of student dancing is our annual recital. Although we make it a big affair with everyone in the school going all out, I find that this new policy has cost me too many students. Please! Got any ideas for holding students who would rather dance publicly than practice? I'm serious about this.

A. As is true with most problems there is no single answer. Again, you are not alone in this matter for almost every commercial dance teacher is confronted at one time or another with disgruntled students and their parents for either putting them in too many shows — or not putting them in enough.

Obviously the ideal situation is to try and strike a so-called happy medium. But what may be a happy medium for one teacher and her pupils may not be for another.

I gather from your letter that your school's reputation as well as yours as a teacher was acquired to a great extent through obtaining public performances for your pupils. If this is true, then many of your pupils came to your school specifically to "perform". This, of course, is fine up to a point. But it does have its drawbacks—as you have writen. For one thing, you do eliminate many potentially fine students whose parents can't afford to continually buy new costumes necessary for dancing out all the time, as well as those who, although they might well afford the additional expense, are more interested in their children obtaining a well rounded dance education, for the basic reason that good dance training affords many more physical and social advantages than any other type of artistic training.

It would seem to me that as an operator of a small dance school

you must first decide whether you want to specialize in professional type training, or whether you wish to go along with the majority of teachers who favor an annual recital and an occasional worthwhile public performance.

The latter policy is much less demanding both physically and mentally, as you, yourself, stated.

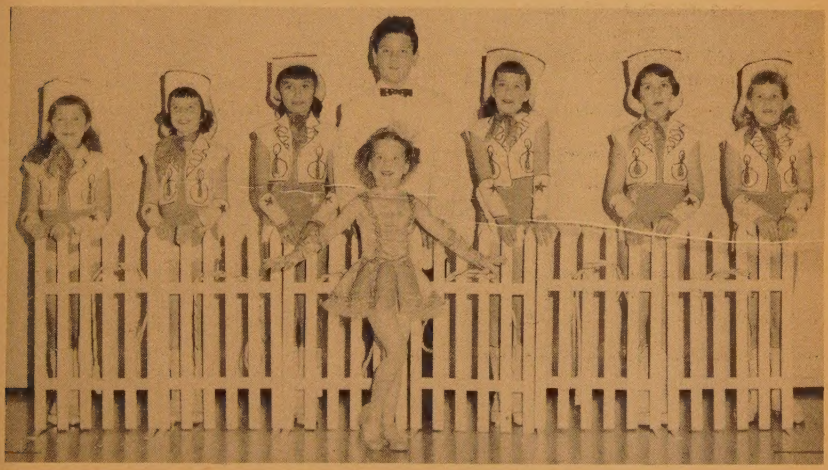
Offhand, I should say that the real reason behind your student drop-outs is the fact that they had come to your school originally because they were primarily interested in performing; then, when you suddenly did an about face and limited your outside performances, those who were enrolled with you because they had stars in their eyes simply lost interest and dropped out.

Why not begin now and explain to each new student who enrolls that your school policy is to hold one gala dance recital each year along with an occasional worthy outside show. Explain that the reason for this is that it is in the best interest of all students as it affords you a better opportunity to train them much more thoroughly. Also, less demands are made upon the parents and their free time along with the fact that they are not required to buy new costumes every two months or so. With a little concentration along this line of thinking, I'm sure you can add to the foregoing reasons as to why you discontinued "dancing the legs off" your students.

Just remember to orient your students and their parents when they first enroll. In the majority of instances you will have no repercussions as to school policy later on.

To reiterate, I'm sure the reason for the unusual drop in your student enrollment was the fact that you suddenly changed your school's policy without first orienting either students or parents.

Editor's Note: Could we please hear from other dance teachers along this line?



Students from the Lorna Fordyce Dance Studio in San Francisco appeared in the Moose Club's annual "Search for Stars Talent Contest" February 13 at the Norse Auditorium. Left to right: Debbie Margolin, Carol Giannini, Robin de Leon, Buster Bugbee; in front, Vicki Peterson, Marley Gevanthor, Janet Gennai, Marge Nelson.

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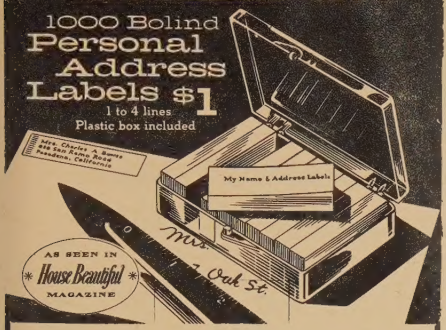

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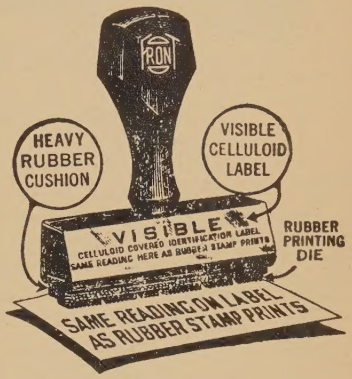
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